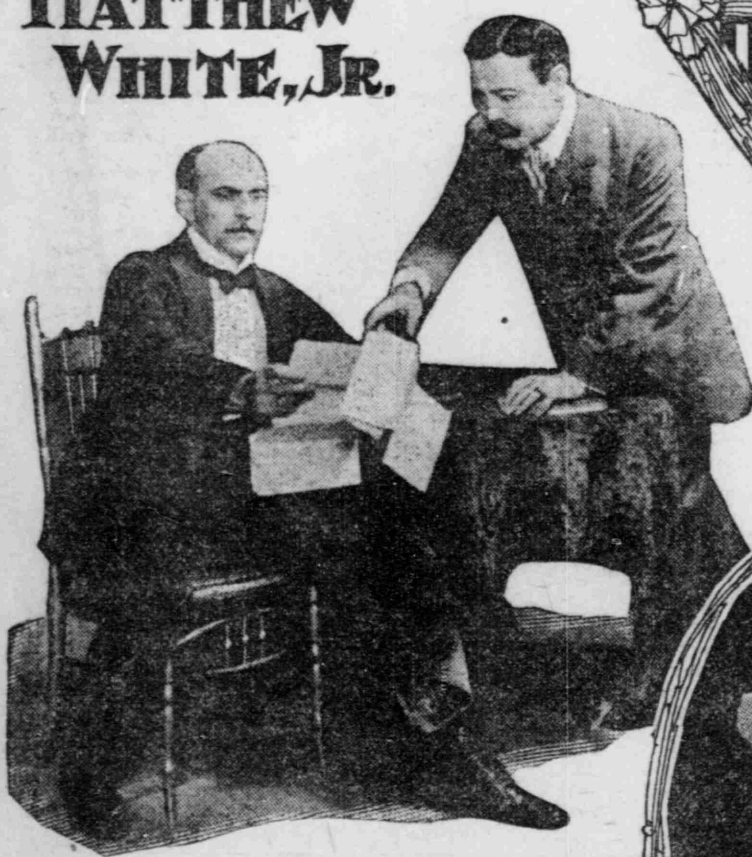


Freehand Talk about the Stage and Stage Folk

By
MATTHEW WHITE, JR.



PLANNING THE CORNER IN
WHAT IN THE PIT

PHOTO BY OTTO



THE MISTRESS NINA AND KHEA CLEMENS 'THE VISITING
BRIDESMAIDS' IN 'THE TORREADOR'

PHOTO BY SAFETY

JANE OAKER, LEADING WOMAN
IN 'THE PIT'

Viola in "Twelfth Night" was a charming impersonation in one of Shakespeare's most delightful comedies. She told me years ago that it was her dream to play in creations of the master dramatist, so I can imagine her a happy woman this season, managed by her brother Charles and with her father, C. Leslie Allen, to play Antonio with her, and no Hall Calne role to set the critics by the ears, even if it does drive the populace in droves to the box office. Too bad her illness cut short the Knickerbocker engagement.

and of Edison in "Ransom's Polly." Still, if people like this sort of thing, you can scarcely blame Hackett for giving it to them.

He tried to give them what he liked himself earlier in the season, and they wouldn't have it. Whether "The Crown Prince" would go on Broadway remains to be seen; certainly I have not lately been jostled by such a crowd as besieged the doors of the West End Theater.

Hackett has been acting professionally since 1892, and this is his sixth season as a star. The first play in which he was sent out with his name in big type was "Rupert of Hentzau," the sequel to "The Prisoner of Zenda."

His plans for the present season have been changed more than once. He was scheduled to do "Alexander the Great," but that was sidetracked to make room for "John Ermine of the Yellowstone." Perhaps his greatest success was made in his second venture, "The Prince of Jenico," although he fared exceedingly well with "The Crisis."

Hackett's Support.

The best thing he has done this season was to pick "The Secret of Polichinelle" for American production, for he is now a manager as well as an actor, having charge of the tour of Isabel Irving in "The Crisis," in addition to the direction of "Polichinelle."

He still retains Charlotte Walker as his leading woman, she having been with him since the days of "Don Caesar's Return," done at Wallack's in opposition to Paversham at the Criterion in "A Royal Family," a play on the same theme. She is especially charming as the young queen in "The Crown Prince," and reminded me very strongly at times of Maude Adams.

Brigham Royce, who was with him in "The Prince of Jenico," lends his dark visage very neatly to the role of the real highwayman. He must be added to that countless throng of Theatians who have forsaken the sheepskin of the law for the buskin of the footlights. He hails from Chicago and began his theatrical connection by carrying a spear in the support of Booth and Barrett.

Morgan Coman has been quickly promoted this season, having started in the fall as a West Point cadet with Alice Fischer in "What Is the Matter With Susan?" and been advanced to lieutenant and on to captain in "The Crown Prince." He was a soldier last winter, too, with Julia Marlowe in "The Cavalier"—the young Smith who received so many letters—all from his sweetheart.

How good it seemed to have Viola Allen against a worthy background. Her

JAMES K. HACKETT
AND CHARLOTTE WALKER AS
ROMEO AND JULIET IN 'THE
CROWN PRINCE'

severely criticised by the press. I do not think the part at all suited to Mr. Blair's temperament. It is difficult to understand what he says in the studied deliberateness with which he speaks—a difficulty I did not experience when I saw him with Mrs. Patrick Campbell last season.

Mr. Blair, who is a native New Yorker, made his first reputation as the anemic hero in the Ibsenish play "El Gran Galeotto." This was in '93, and a little later he was the head and front of the plays on this order given at Carnegie Lyceum, being the first American Oswald in the horribly gruesome affair, "Ghosts."

An interesting fact in connection with the admirable Marie of "Twelfth Night" is that Zeffie Tilbury, who also played the role with Beecham Tree in London, is the daughter of the renowned burlesque actress, Lydia Thompson.

Clarence Handyside, the Sir Toby Belch, is the husband of that Ada Dow who coached Julia Marlowe for the stage. James Young, who bears a really wonderful likeness to Miss Allen, as her brother Sebastian, was with Mrs. Fiske last season.

It must seem odd to Grace Elliston, the Olivia, to recall that in the house immediately adjoining the Knickerbocker, she appeared in the chorus of "The Wizard of the Nile" with Frank Daniels. She was known as Grace Rutter then, but determined to take up dramatic work rather than light opera, changed her name and began a new career at the Lyceum in "His Excellency, the Governor." In the early part of the present season she was leading woman with Richard Mansfield in "Old Heidelberg."

I am free to say that she was much better as Kathie than as Olivia. It seemed to me as though the very thought that she had the temerity to appear in Shakespeare paralyzed all her energies, imparting to her work the spontaneity and warmth of a mechanical doll.

Why "The Pit" Succeeds.

"Not failure—but success" is the tag which brings down the final curtain on "The Pit." Curtis Jodwin is alluding to his bankruptcy, which is the means of bringing him and his wife together, but the sentiment fits very well the play itself, which is crude and tedious in the extreme at the outset, but which the office and wheat pit scenes whip into the ranks of the season's hits.

Positively refreshing is the fact that Jodwin does not come out on top at the eleventh hour. As it stands, the drama seems real, and not the puppet of the author's fancy and the manager's behests.

Wilton Lackaye is all right in the chief role, which will probably stick to him with the burr-like persistency of his Svengali. It is almost as arduous a part, too, although of course in an entirely different key. Last winter Lackaye made the only hit scored for Clyde Fitch's "The Frisky Mrs. Johnson," produced by Amelia Bingham.

Some three years ago it was announced that he was to star as Jean Valjean in a dramatization of Victor Hugo's "Les Misérables," but nothing came of it, and during that season Mr. Lackaye appeared as an American gentleman in "The Greatest Thing in the World," with Mrs. Le Moyne; then transposed of "Quo Vadis," from that to black face work as Uncle Tom of immortal "Cabin" fame (in Brady's production at the Academy of Music), ending up the six months' "variety" work as a British nobleman in "The Price of Fame."

Lackaye is from Washington. One of his early hits was in "Paul Kaurav," as a villain, and he spent a short term as a member of the stock at Daly's, quitting under rather sensational circumstances.

He has rather a charming leading woman in "The Pit" in the person of Jane Oaker, who filled this post with lack of when he was at Wallack's with "Don Caesar's Return." In 1901, she is a St. Louis girl, the granddaughter of a wealthy tobacco manufacturer, and her first appearance was made not so very long ago with James Modjeska, at the Fifth Avenue Theater.

After that she toured with Louis James and Kathryn Kidder as Hermia in "A Midsummer Night's Dream." It was in this cast that she met Hale Hamilton (who plays David Scannel in "The Pit") whom she afterward married. Mr. Hamilton is from Topeka, Kan., where his father is a prominent railroad lawyer. Young Hamilton was also in "Don Caesar's Return."

Both White Whittlesay and William Hazeltine, who fill two important roles

in "The Pit," were in the last production ever made by Augustin Daly, "The Great Ruby." Indeed, Mr. Hazeltine had been with him for four seasons previous. He was Antonio in "The Tempest," Gratiano in "The Merchant of Venice," and the usurping Duke in the company's performance of "As You Like It" at Stratford-on-Avon.

Channing Pollock, who dramatized "The Pit" from the late Frank Norris' novel, has been Mr. Brady's press representative for the past few seasons. At present he is on tour with the Grace George company in "Pretty Peggy." In the midst of a good deal of crudity apparent in his work on "The Pit" he has contrived to introduce some really worth while moments. For instance, he brings down his first curtain on Jodwin seated in the gradually darkening auditorium after a hash performance of grand opera.

forgetful of where he is in thinking of the woman he loves. It is both effective and novel.

The coming of "The Torreador" to the Academy of Music means, to my mind, the right thing in the right place. The house is entirely too big to make spoken drama satisfactory.

When "Robin Hood" was there a year or so ago, some of the largest audiences the place ever held waited on the performances, and "Florodora" ran there for quite a term last winter. "The Torreador" is the first of the Gaiety series to be given on the stage once trod by Campanini, Fatti, and other stars of first magnitude in grand opera. The star in "The Torreador" is now Jefferson de Angelis, who has been touring in the piece all winter, following Francis Wilson as the timid tiger.

STILL ANOTHER HERO OF WASHINGTON



GUNNER BERNARD P. DONNELLY.

THE bravery of Gunner Bernard P. Donnelly, the Washington boy who saved the life of a drowning bluejacket at Pen-sacola a short time ago, has been the source of much gratification to his many friends here, although those who know him well express no surprise at his heroism. The officers of the flagship Minneapolis, to which Donnelly is attached, were so impressed, however, that they made a report to the Navy Department calling attention to Donnelly's brave act, shot into the water. Donnelly is a pow-

The bluejacket who owes his life to Donnelly's bravery, promptness, and skill, was standing on the side of the admiral's barge, which was passing the Minneapolis, when he suddenly lost his balance and fell overboard. The barge was going rapidly and the bluejacket would doubtless have been drowned before it could turn back for him had it not been for Donnelly, who saw his fellow-sailor when he went overboard.

Without hesitation the gunner ran to the end of the lower swinging boom and

erful swimmer and soon had the drowning man by the collar. Holding his head above water he kept him safe until the barge arrived and picked them both up. The bluejacket had gone under twice when Donnelly caught him.

Bernard P. Donnelly is a native of Washington, and is a brother of John Donnelly, well known in Washington as a newspaper man. Gunner Donnelly has a wife and child living on First Street southeast, and a brother who conducts a dairy business on Ninth Street.

Donnelly was born in Washington, and is twenty-six years old. He has been in the navy for twelve years, and has been promoted steadily. Last August he became a warrant officer, making the highest marks in his examination for promotion, scoring 98.5-10 per cent.

In addition to his complete efficiency as an officer and a gunner, Donnelly is one of the best all-round athletes in the navy. He weighs at about 185 pounds, and is nearly six feet in height. He is an excellent swimmer and a crack boxer.

Buckskin Shirt for Roosevelt.

PROF. HOLMES, curator of anthropology of the National Museum, has added to the collection of Indian curiosities in the northwest hall a handsome buckskin shirt, made by the Delaware Indians for President Roosevelt, and presented to him during his last trip to the West.

The Delaware once inhabited the region around the head of Chesapeake and Delaware Bays, their domain extending almost as far south as Washington. They are to today among the few surviving pure blooded tribes and occupy a small reservation in the Indian Territory.

The shirt hangs in a case with a large number of others, made by the Sioux, Cheyennes, Kiowas, and Blackfeet. The difference in the cut, execution, and beadwork design of the former from those of the latter is noticeable. It is such a shirt as was formerly worn by Brant, Red Jacket, Ethan Allen, and the Revolutionary second with elaborate fringes of slashed buckskin. On the front there is a very beautiful morning glory design, worked in colored beads. Then on either side of this morning glory pattern are two large turtles, in deep purple beads, the turtle being the totem, or tribal crest, of the two tortoise face each other from the right and left chest, and are cleverly Delaware, just as the buffalo or the coyote is of some other tribes. The executed.